

K S O R

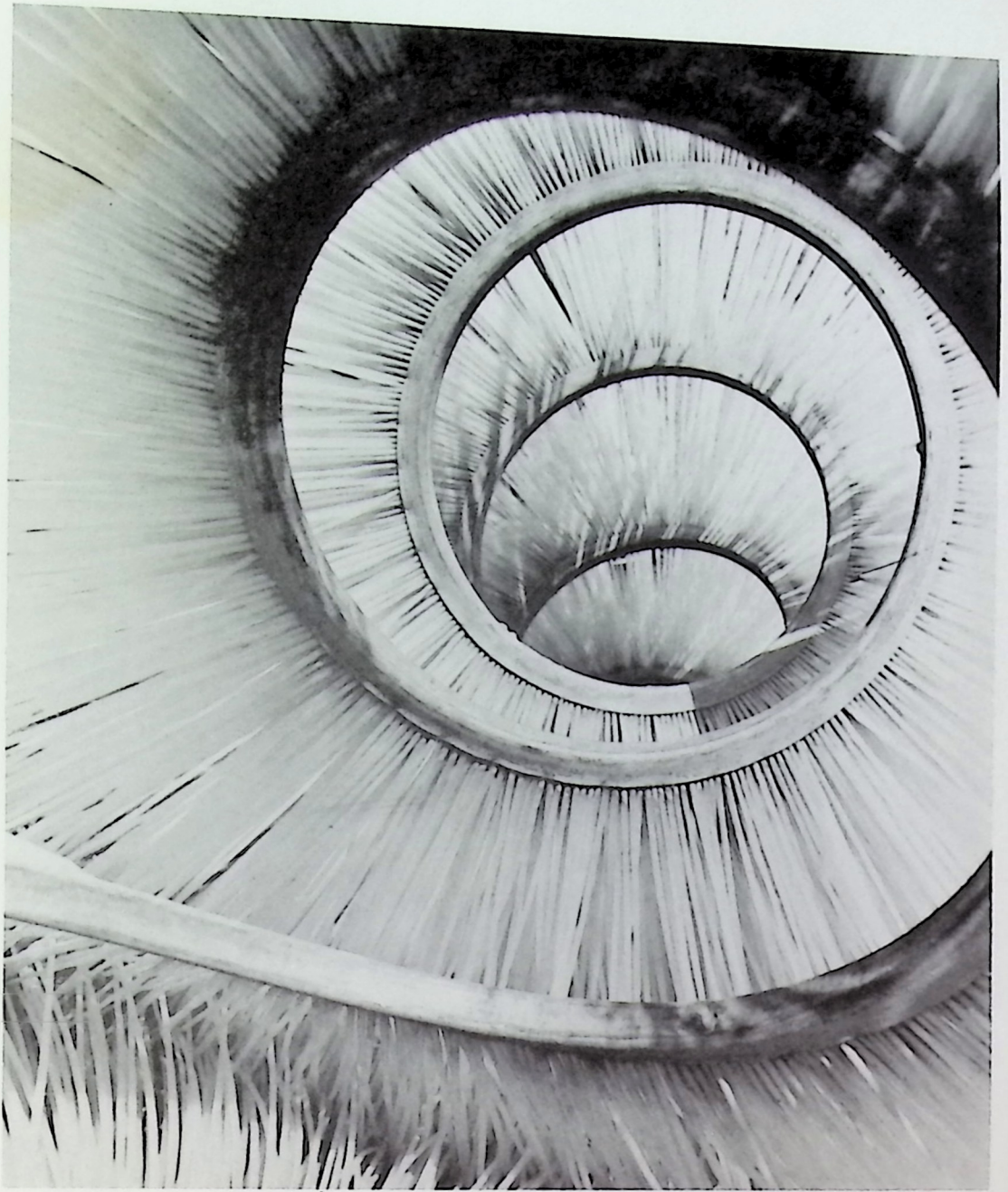
Guide

TO THE ARTS

OCTOBER 1982



thomas



Street Cleaners — Nancy Tripp Photography

The Guild wishes to thank Don Thomas and Chandra Hayes for the art; Nancy Tripp for her photography; Betty Huck and Tony Boom for the articles; Ingrid Wendt, Hillary Varaday and Marjorie Jackson for the poetry; and Graphic Resource, Medford for their help in Art Direction, Layout and Production.

K S O R

Guide

TO THE ARTS

OCTOBER 1982

1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301

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Medford 779-8973



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The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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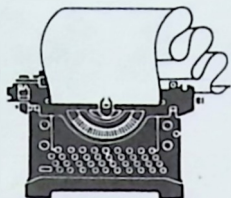
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FROM THE DIRECTOR'S DESK



A Collection of Thoughts

Public Broadcasting and the First Amendment

This writer felt special satisfaction on hearing recently that a Los Angeles federal court had struck down as unconstitutional Section 399 of the Public Broadcasting Act. That provision of the Act prevented public radio and television stations from editorializing and was originally enacted in the late 1960's at the time the federal government first began providing support to public stations. It was then argued that federal funds should not be supplied to stations which might then represent editorial views. In many respects the issue was illusory. This station, for example, has never editorialized and will not exercise the right to do so now that the courts have cleared such a path. Because KSOR is owned by the State of Oregon, it would be inappropriate for the station's management to use air time to articulate personal views. I suspect that most public stations, like this one, would have somewhat the same reservations and for that reason I imagine that few stations will alter their programming activities in response to the ruling.

But some privately owned stations doubtless will. And *all* stations should enjoy the same right to editorialize that commercial stations have. Perhaps even more than commercial stations, public broadcasters may have a special reason for commenting upon the world in which we live. Certainly our role as a public station is to heavily explore and analyze our society. It is now our local choice not to pursue such activities in the form of editorial comment. But it *should* be a local rather than federal choice.

Years ago Congress should not have sought to deny public stations editorial opportunities. And because it was an issue that rankled, this writer has wondered just how long it would take for someone to finally challenge the matter. The plaintiffs involved have done us all a service in fighting in this small way for the First Amendment rights we all need to vigorously preserve.

Update on American Public Radio

Both within public broadcasting circles and without there has been increasing attention paid to the issues raised by the formation of American Public Radio. Newspapers in a number of major cities have reported upon some of the same concerns which KSOR and other stations have earlier expressed. However, at this time the only concrete action taken by any party to this matter has been the formation of a special committee by the National Public Radio (NPR) Board of Directors.

At its July 30th meeting the NPR Board appointed such a committee, at the request of KSOR and eleven other stations, to explore this subject. That committee is due to report at the Board's October meeting.

We will pass on the committee's findings to you in an upcoming issue.

Howard

One of the most difficult things to address in this column is the occasional departure from the station of valued members of the staff. Fortunately, in the seven years I have been writing this monthly column, the need to report on such events has been infrequent.

I know many of you share our sense of loss at Howard LaMere's leaving the KSOR staff. As the voice (and creator) of *Ante Meridian*, Howard has been a familiar personality. And as a staff member with a longstanding record of service to the station, he has been a good friend to us all.

At Howard's own request, simply for a change of pace, he left *Ante Meridian* in May. Subsequently, early in the summer months, the station began confronting the very urgent financial implications of several developments. The major looming problem has been the decline in federal and state support. Early in the summer it appeared that federal support would drop by another 50% with attendant reduction in state funding. Since then matters have improved slightly. The federal reduction is actually projected at 40% (about \$22,000) and we estimate the loss of state support at about another \$12,000.

In the course of the major belt-tightening which has resulted, we have with the greatest reluctance, had to reduce staffing to balance the budget. In an enterprise in which personnel costs account for slightly over 70% of operating expenses, major reductions in funding almost inevitably touch on personnel. One position, which has been left unfilled, was vacated through resignation. Another of our employees is being laid off by the state during the fall months. But the realization that, in addition to these measures, we could not afford to continue the position Howard occupied was a particularly painful one. Happily, it came at a time when Howard's own interests were turning toward a different area in communications-computers. Thus Howard reports that he is setting off on a new course in which he has a growing interest.

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KSOR, located at Southern Oregon State College in Ashland, is a member of NPR (National Public Radio), CPB (Corporation for Public Broadcasting), and CPRO (Consortium for Public Radio in Oregon). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator 91.3 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; in the Dead Indian Road, Emigrant Lake area on 88.5 FM; in the Crescent City, Gasquet area on 89.1 FM; in Port Orford and Coquille on 91.9 FM; in Coos Bay and North Bend at 90.1 FM. We welcome your comments and invite you to write or call us at (503) 482-6301.

None of that relieves the strain we all feel over the reductions in force and, in particular, the absence of the personnel on whom these measures have borne most heavily. First as a student, and later as a member of the station's professional staff, Howard has been at KSOR since 1975. His contributions to the station's growth have been major ones. Along with the notable efforts of a few others, there is a great deal of Howard's dedication and perspiration to be found in the growth which KSOR has enjoyed since he arrived here.

Howard is a good friend and we shall miss him. He leaves with the best wishes of the entire staff in all his future endeavors.

Ronald Kramer
Director of Broadcast Activities

Acknowledgement

The typesetting for the Rogue Valley Symphony ad in the September issue was donated by Quicksilver Printers in Ashland.

K O S K O V I C H

These truly unique heirloom pieces are created through the fusion of precious materials and master craftsmanship. See the art of Richard Koskovich at Nimbus
25 E. Main
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A Life in Jazz: Billy Taylor



Billy Taylor ends an era with public radio listeners with the October 2 Jazz Alive! anniversary program, and begins another with a 13-part series, TAYLOR MADE PIANO, on KSOR Fridays at 4 pm.

Dr. Billy Taylor has spent a lifetime in jazz. His accomplishments as a pianist, composer, arranger, conductor, lecturer and author made him one of the leading interpreters of America's classical music.

Taylor's 40-year career in music has been challenging and varied. He was the first black to host a daily show on a major New York station, WLIB-FM; and he also served as a jazz disc jockey, program director and general manager at WNEW-FM in New York. For the past five years, he has hosted JAZZ ALIVE!, National Public Radio's widely-acclaimed, Peabody Award-winning series.

Taylor has been active in television as well. Currently artistic director of CBS-TV's "Sunday Morning" show, he was musical director of the award-winning "David Frost Show," and also produced and hosted his own jazz series on New York's Channel 47. For public television, he recently completed two specials—"Swingin' the Blues," a four-part series on jazz in Kansas City; and "Salute to the Duke," celebrating the music of Duke Ellington. In addition, Taylor has been a contributing editor to PBS-TV's "Black Journal" and NBC-TV's "Sunday Show."

Composer of more than 300 pieces, Taylor's repertoire includes, "I wish I Knew How It Would Feel To Be Free," the anthem of the civil rights movement; the ballet score of Broadway's "Your Arm's Too Short To Box With God"; and most recently, "For Rachel," a dance suite in eight movements created in collaboration with choreographer Rachel Lampert. His latest work, "Make a Joyful Noise," was commissioned by Tufts University and debuted with the Indianapolis Symphony In October 1981.

This distinguished artist's contributions to music are matched by his dedication to teaching. Taylor, who earned a Ph.D. in education from the University of Massachusetts, regularly combines performances with lectures, workshops and master classes at 30 universities each year. He is the recipient of six honorary doctorates—the latest from the Berkeley College of Music.

Ten years ago, Taylor founded Jazzmobile, a unique musical outreach program. He remains the organization's president and still plays an active role in its ongoing community activities.

A prominent voice in the jazz community, Taylor was a presidential appointee to the National Council of the Arts. He has served as secretary of the New York State Commission on Cultural Resources, and vice

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The Midas Touch

Text and photos by Tony Boom

Working miniature fox traps of 14 karat gold, individualized containers composed of walrus tusk, ebony and precious metal inlay, and distinctive jewelry emanate from the imagination of Talent craftsman Richard Koskovich.

The finely crafted pieces frequently reflect the Alaskan environment where Koskovich undertook a self-learning process which incorporates the skills of a watchmaker, machinist, jeweler, native craftsman, modelist, metal smith and sculptor.

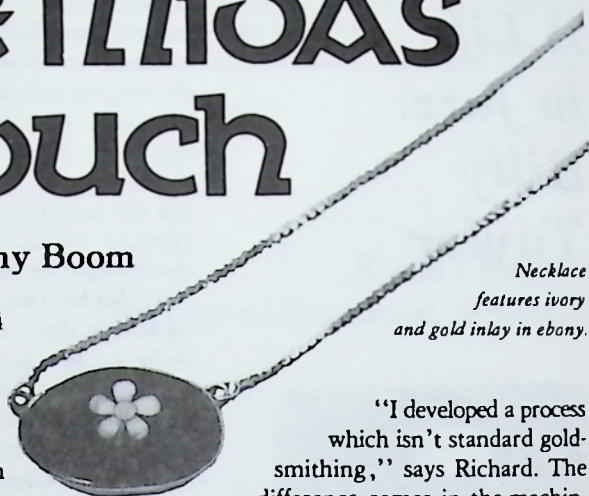
"I knew for a long time that I would be getting into this sort of work," Richard explains. In late 1974 the artist quit working in construction in the forty-ninth state, settled into his hand-built log and rock cabin overlooking the Mantanuska Glacier, and began exploring handcrafted art. The first items Richard began learning with were functional, ornamented boxes.

"I couldn't afford the solid walrus ivory pieces available from the Eskimos then," says Richard. Instead, he learned to work with the hollow end pieces of tusk which were regarded as scrap.

The artist had seen similar boxes in Alaska, but none which incorporated intricate latch mechanisms or hinges to connect the body with cover. Most covers nestle into their bodies in compression fits.

Seeking a material which reflected the uniqueness of tusk ivory, Richard decided to fabricate the hinges, latches and their combination nail/rivet attaching devices out of 14 karat gold.

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*Necklace
features ivory
and gold inlay in ebony.*

"I developed a process which isn't standard goldsmithing," says Richard. The difference comes in the machining, which he performs on the precious metal to get mechanisms to work properly. Most goldsmiths are not involved in machine work.

Challenges emerge each time the Talent artist undertakes a new type of creation, and there has been a lot of learning from doing in eight years of work. Ivory, for example, is sensitive to heat and moisture—possible shrinkage and warping must be accounted for in the nailing, riveting and beveling. Even grinding and buffing a piece of walrus tusk, if done too rapidly, can bring on heat-induced problems.

"The learning from the reject pieces surpasses that from those that work," says Richard. "I have to find out why it doesn't work." Getting mechanisms to work is the hardest part of his job, but also the most challenging and ultimately the most fun Richard feels.

The fox trap, a one and one-quarter inch long replica of the real item, is made of nine gold pieces. A diamond in the center, the piece's bait, causes the jaws to spring shut when it is touched. Countless weeks went into the trap's perfecting. Working on a piece "can get real trying at times, so you don't let things get to you," explains Richard.

Purchasers use the fox trap as jewelry. Nearly 200 of the numbered traps have been created. They feature both cast and fabricated pieces.

Isolation in his Alaskan cabin gave the craftsman time to figure out things by himself—a process which he feels allows the development of an artist's own style.

Techniques which might not be discussed in books or by instructors can be learned. For example, Richard has learned to put solder on top of solder on top of solder, a method usually thought of as leading to frustration if not disaster.

The artist admits there have been several pieces he created in his imagination that just can't be executed to his standards. One was an ivory box with ebony dome top and no visible hinge. The box opened when the top was rotated one-eighth of a turn. It worked, but not as Richard would have liked. He set it aside for two years, picked it up again and got it working better, then gave it as a gift to another Alaskan craftsman.

Ivory, ebony, gold and silver are Koskovich's main materials. He had used baleen, a fibrous material from the mouths of whales which marine mammals have for screening their meals, in place of the ebony he now employs. The Marine Mammal Protection Act of 1972 has curtailed the availability of baleen, which hardens when dried. Dealers of the material must now have papers showing that it was taken before the act became effective. Ivory, likewise, can only be the fossilized variety. Possession of fresh ivory is forbidden in an effort to protect the walrus species, but fossilized ivory can often be found near the sites of native Alaskan villages, where the tusks were discarded.

Subjected to weathering by the elements or burial under ground, the ivory takes on different hues. Other nature materials

Richard works with include whale bones and teeth,

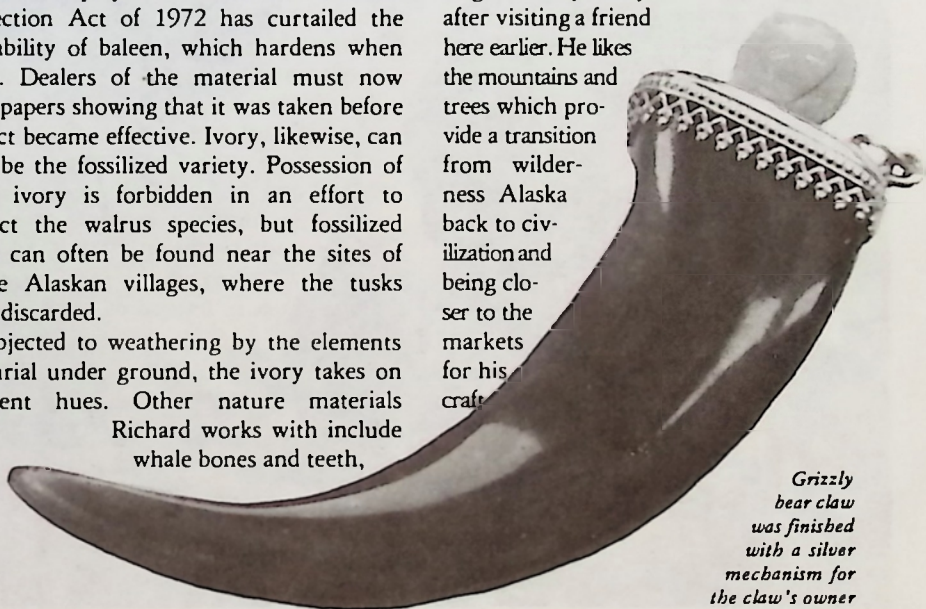
Mastodon tusks and polar bear teeth.

Like most artists, Richard finds his processes and techniques undergoing subtle changes. He is now working more with ebony, less with ivory. The addition of casting equipment in the last year has led to greater use of the lost wax casting process and a decrease in fabrication.

Richard admits to a love of tools and treasures new acquisitions. He recently added a complete watchmakers workbench with tools to his studio. Tools are important, he says, because they can perform new jobs and speed up work, allowing time for more creation. Some tools, such as the fox trap spring bender which sets a critical angle, were created by the artist himself because an appropriate mechanism wasn't available elsewhere.

Inlay work is one area which can't be rushed, the artist notes, and he feels much of the inlay work produced now is not precise. Richard takes time to carefully cut out the design space to be filled rather than relying on a tinted epoxy which would nearly match the ebony he works with should gaps appear between the inlay material and opening.

Richard relocated to the Rogue Valley last year after visiting a friend here earlier. He likes the mountains and trees which provide a transition from wilderness Alaska back to civilization and being closer to the markets for his craft.



Grizzly bear claw was finished with a silver mechanism for the claw's owner

Since he entered his first Alaska Fur Rendezvous show in Anchorage in 1975, Richard's works have been award winners.

The tools and techniques available to craftsmen now give them greater opportunities for fine work than before, Richard claims, but he would like to see the return of one old tradition—patrons who supported the craftsmen of earlier days.

Richard Koskovich may be contacted at 535-4369 or 7085 Rapp Lane, Talent, OR 97540.

Tony Boom is a freelance writer and photographer who lives in Ashland. He has written for several national and regional publications and was recently News Editor of the Siuslaw News.



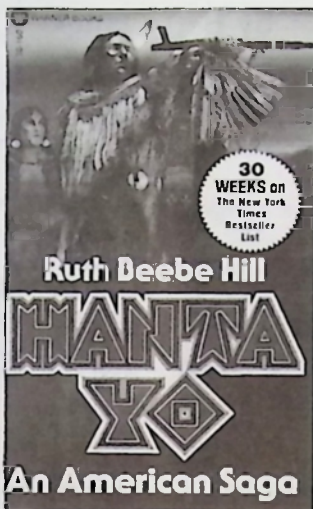
Taku Skanskan- Indian Vitality Before The White Man

by Jack Duggan

Assume...doubt...guilt...sorry...waste — neither these words nor their concepts appear in Ruth Beebe Hill's classic work *Hanta Yo*. Other words, too, do not fit the pre-preservation idiom of the Indian, the most significant being "free:" for as Hill explains, "there never was anything for the Indian to free himself from."

The author spent nearly twenty years preparing a documented novel on the Dakotah Indian people. She was on her second draft of a two thousand page manuscript and still unsatisfied when she met Chunksa Yuha, a Dakotah Grandfather who had kept sacred the Old Ways. With him she studied, learned and experienced the spiritual vitality of the ancient Indian race. Six years later she began the enormous task of translating her original manuscript into the archaic Dakotah tongue and then back into English. The resultant eleven hundred pages, first published in 1979, transport the reader to an altered state of perception where the realities of life go beyond imagination and touch the soul.

Following the introduction by Chunksa Yuha and a message to the reader from Hill, you will join the Mahto band of the Teton Sioux in the winter of 1750. The real story begins with The Child in 1794 and continues through his life and the life of the tribe, including their first encounters with the whites, until 1835. You become one with the people, sharing their travels, their ceremonies, their thoughts and feelings.



In the beginning the reading is slow, for this style is not so much created by the author as it is formed by the language and traditions of the people. Once into the story, however, you accept the fact that certain words and concepts must remain in the ancient tongue. By the end of the book that acceptance becomes and internal realization — you know the meanings of these words, their sense, their depth, in your heart. For in truth you cannot just read this book; its range is beyond mere intel-

lectual awareness. More than a story, this a grand and eloquent spiritual experience that leads the reader — gently, warmly, but intensely — to reflect on the human relationship to all people and all things.

At times the complexity of the story and characters may lead to comparison with family trilogies, but such comparison is far too shallow. The Indian family itself is a concept modern man is only now beginning to recognize in his awareness of "extended" families. The Indian family, in spiritual reality, is extended to all mankind.

The role of the spirit —taku skanskan, something-in-movement, spiritual vitality — was paramount in Indian life. Though the idea sounds ridiculous at first, reading *Hanta Yo* helped this reviewer to understand the immense spiritual vitality in stone. The overwhelming awareness of Indians for all

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A Detective Writer in Our Midst

by Betty Huck



John Marshall Tanner lives in San Francisco. He's a private eye and former lawyer. Stephen Greenleaf lives in Ashland, is a writer and a former lawyer. Tanner is Greenleaf's creation. Tanner, in his late forties goes through life with tousled grey hair and a trench coat. Greenleaf just turned forty, has dark hair and wears plaid shirts. I thought Tanner and Greenleaf would look more alike. But Greenleaf reminds me instead of writer, Ray Bradbury. Both from small midwestern towns, both gentle and friendly, talking with similar voices and looking very much alike in some mysterious way.

In 1976 Greenleaf and his wife, Ann, moved from San Francisco to Iowa City. They left in search of a better life, a more simple one. Greenleaf took the bar exam there and planned to settle down to practice law in Iowa. While waiting for results of the exam, he wrote his first detective novel. And just before he was about to take a job as a lawyer, Dial accepted the book *Grave Error*.

"At that point," says Greenleaf. "I went into the Writer's Workshop at the University of Iowa in Iowa City and a year or so later got a part time job on the faculty at the University teaching one law course."

He likes teaching and wouldn't mind doing it again someday, but he doesn't want to practice law anymore. "It was too draining on my time. I don't think you should do anything unless you plan to be good at it. And to be good at law you tend to work all the time."

Grave Error wasn't exactly Greenleaf's first novel. In 1972 he penned a semi-autobiographical book. He says it wasn't good, but proved to him that he had the self discipline to put words on paper and, "It was good therapy for me. My father died. We had our first child. A lot of things came together."

Greenleaf describes detective novels as having therapeutic powers too. He started reading Perry Mason in the 5th grade and by college was reading Dashiell Hammet, Raymond Chandler and Ross McDonald to ease the stress during exam time. "It was my ambition to follow in that genre. It's an original American art form, the way jazz is. Detective fiction at its best doesn't have to take a back seat to any American novel. Since I've started publishing, people may say, 'Well, when are you going to write a serious book?' I look at the detective novel as serious literature. The English, for example, take this kind of novel much more seriously than Americans. One of my teachers at the Writer's Workshop was an English novelist. He said you learn a lot

more about American life in the thirties from reading Raymond Chandler than you can from reading Ernest Hemingway."

Greenleaf finished his fourth Tanner novel in June. He's working now on a mainstream novel. He'll go back to the Tanner books again, but "I think my writing has become a little too mannered, a little too automatic. I don't read detective books anymore. I can't read people like me anymore. I might read Dick Francis or something that's not at all in my style."

Unlike some writers, Greenleaf doesn't know the end of the story before he starts. With the first book he just kept at it until he finished. "I was just messing around and then things fell together and I just figured it out. I swore with the second book I'd have a plan and wouldn't leave it up to chance. But I found I couldn't outline ahead of time. I just sat around for a month wasting my time."

He starts out with an idea for an opening scene, one or two characters and a theme or two. "The plot tends to arise naturally out of the people in the book. Someone said there are no new plots and I think that's true. Everything is a reworking of something. I'm not particularly concerned about plots. I'm not selling my books as a puzzle for the reader to figure out. If that's what they're after there are a thousand people they should read before me. I'm selling the character and what he has to say about what he sees and thinks."

"A lot of young writers overglamourize writing."

Greenleaf thinks some writers put too much emphasis on their own philosophies and not enough on a good story. "Writing a good story should be the first, last and ultimate goal."

A woman in a small town in West Virginia wrote Greenleaf after reading one of his books. She'd lived in the town six months, her husband was off on a construction job and the only good things she'd found in town, she said, was Greenleaf's book on a shelf in the library. He likes get-

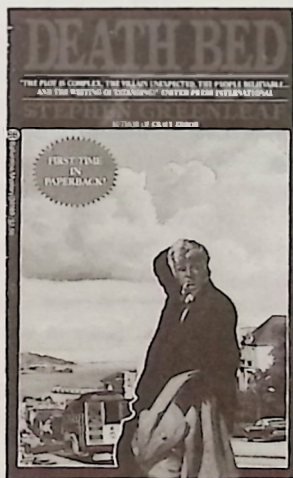
ting letters from readers and answers all of them. "Being read is a major part of this whole thing for me. One of the reasons I write in this genre is I'd be read more than if I did other things. It's important for me to think that there are people out there somewhere reading these books."

The language of the law is so obscure that I couldn't help but wonder if it might have affected Greenleaf's writing style, at least at first. He agrees that from the standpoint of style, being immersed in lawyer's jargon for so long didn't do him any good. "I was bet-

"I think it helped me as a writer to have been something else first."

ter writer when I was a freshman in college. But reading law helps you as a thinker. You read your own work and analyze it and see where the weaknesses are. Where it needs to be improved. Maybe it's being an editor I'm talking about. That's the major part of law, reading contracts and looking for the weaknesses or points that don't follow along."

His wife, Ann, who just sold her first children's book also helps in the editing of his writing. "Ann is the only one who reads my work before it goes to the publisher. She tells me when characters aren't clear or are doing something inconsistent."



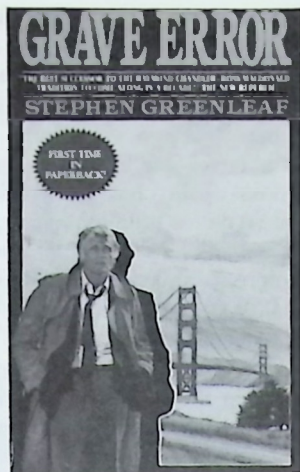
All kinds of books live in the Greenleaf house. "I read a lot of current fiction. I think that's the only way you learn how to write. Thinking about why you liked a book or why didn't like it and trying it out. Jazz musicians, for instance, transcribe Charlie Parker's solos and I think writers should do the same with prose. Just write paragraphs of Scott Fitzgerald and see how they feel. See it feels so different from anything you're doing that you're not even close. Or whether there's a sense of, 'Oh yeah, I could have written something like that.' The truth is probably somewhere in between."

Writer's block doesn't bother Greenleaf much. "I don't get blocked for long periods of time. I'll go two or three days where I'm just tired. I don't know what to do or I'm not excited. Usually if I go back and throw away about the last four pages, it solves the problem. That means that what you've most recently written is lousy. You're kind of depressed about it and you don't want to go back and look at it. So throw it away and start again."

Rex Stout wrote his Nero Wolf novels in

"You can learn a lot more about American life in the thirties from reading Raymond Chandler than you can from reading Ernest Hemingway."

about three weeks. Greenleaf's books are finished in about a year. He's satisfied with that. "I'm a believer in the unconscious aspect of it. Things somehow or other order themselves without you really having to force them. Good ideas and the solution to whatever the problem are as likely to occur to you while you're walking downtown or buying a bar of soap as when you're sitting behind a desk. There's a certain amount of filtering that has to take place in the unconscious. Sometimes a character starts to talk and you have a little exchange going there and you don't have any idea where it came from. It's the best writing. In the unconscious it's all been figured out. And it's also



frightening. You know if you can't summon it, it might never show up again."

Singer-pianist-songwriter Dave Frishberg says that everytime he writes a song he's afraid it will be his last. He wrote a song about it, "My Swan Song". Part of the lyrics say, "It's the final cry of imagination. It's the terminal croak of a broken concentration. It's the end of the line, my ultimate destination.....My wig's not wires. I've nothing left to say."

Writers sometimes feel that way too. Sometimes they're even right but most keep on going anyway. Greenleaf has the feeling once in awhile. "I feel like I've put all the jokes I know and I've described all the people I know and I've talked about all the insights I have and that's it. And I think writers do burn out."

Fortunately burn out hasn't happened to Greenleaf. He looks at writing as a job and feels there's an advantage in viewing it that way. "A lot of young writers overglamorize writing and spend a lot of time talking instead of sitting down and doing the damn work."

"I look at the detective novel as serious literature."

Greenleaf starts writing about eleven in the morning and just keeps at it until he feels like he needs a change of scene. When he stops feeling productive, he stops writing. "But at ten o'clock some night, I'll be sitting out on the porch and I find that an hour

has gone by and all I've been doing is thinking about the work. That's about as productive as any other time, except that it doesn't look like official work time. I write down key words to trigger the thoughts later. I find it's gone the next day if I don't. I've lost a lot of neat things that I didn't write down. Things at midnight. Reams of dialogue, whole exchanges."

Nobody helped Greenleaf get his first novel published. He just kept sending it to publishers until one accepted it. "I got seven or eight rejection slips."

He has a list of novels he wants to write some day. Not all of them are detective novels. The one he's got in the works now isn't. "I don't know if it'll be worth anything. I may get a couple hundred pages and throw it away. I know I'm going to win the Nobel Prize or anything. I don't care in the sense that I brood over it. I'd obviously like to be a better writer than I am, but I'm not overwhelmed by where I sit in the pantheon of all writers living and dead. It's a life that satisfies me."

*"I feel very fortunate
spending my life working
making books."*

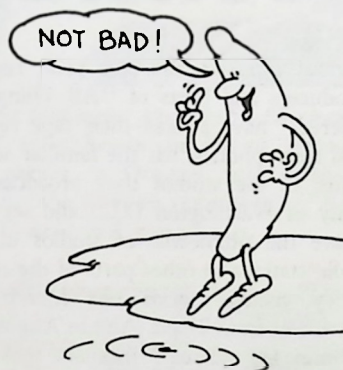
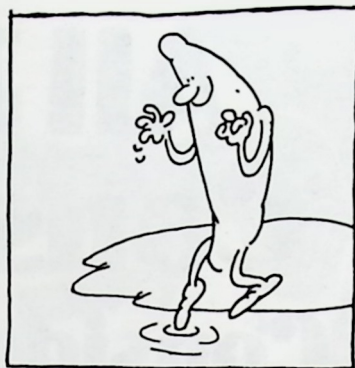
He's glad he had other work before he became a writer. "I think it helped me as a writer to have been something else first. There are too many people who are writers who are English majors and all you see are novels where either the protagonist is a writer or a college professor. The live in their little cocoons, sheltered from everything. I'd like to think that more people who think about life other than school will write novels."

When Greenleaf isn't working he listens to music and reads and thinks about getting back into good physical shape again. He likes the life he's fashioned for himself. "Right now I just feel pretty lucky to be able to do what I enjoy doing."

We should all be so lucky.

Stephen Greenleaf's books are Grave Error, Death Bed, State's Evidence.

Betty Huck plays jazz on Friday nights. Other than that she wants to remain a mystery.



All Things Considered Considers Oregon

Several times in the past year, reporters, producers and hosts of "All Things Considered" have packed their tape recorders and microphones, left the familiar surroundings of the studios they broadcast from daily in Washington D.C., and set out to brave the unknowns of studios of public radio stations in other parts of the country. They visited Florida last March. They broadcast from Texas. And in August, "All Things Considered" listeners took a trip with Noah Adams in a balloon above Anchorage, Alaska; went to an Alaskan fishing

village with Howard Berkes; heard voters talk about moving the state capital from Juneau to Willow; and visited the Alaska State Fair. We think they've got something even better scheduled for October.

This year, "All Things Considered" will venture into Southern Oregon for two weeks to take a first-hand look at the news in this region. Susan Stamberg will host the portions of "All Things Considered" which are to be broadcast from KSOR studios on the last few days of the visit. Specific dates will be announced later.

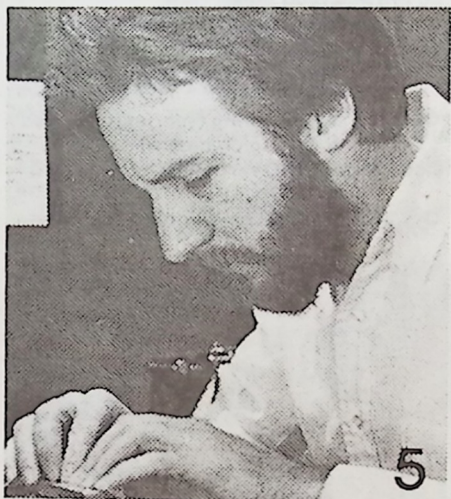


Listeners can get a good idea of how the daily program goes together by reading "Every Night at Five," Susan Stamberg's "All Things Considered Book" which

reads much like the program sounds. Here she is surrounded by the galleys of the book.



NPR reporter Howard Berkes became a familiar name to listeners during the days and months following the first eruptions of Mount St. Helens, will renew his acquaintance with Oregon news events.



The project will be directed by NPR producer Art Silverman, who has been working with KSOR for nearly a year to plan the project.



"But first this news from John Hockenberry..." who began his news broadcasting career in Oregon, will gather reports for the Oregon segments of "All Things Considered" broadcasts.



Producer M'Lou Zahner-Ollswang, whose vignettes are heard often on "All Things Considered" and other National Public Radio programs is already gathering interviews for reports.

SUNDAY

*by date denotes composer's birthdate

7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

9:30 am Saint Paul Sunday Morning

Oct 3 The Saint Paul Chamber Orchestra performs Handel's "Entrance of the Queen of Sheba"; Concerto in G Major for Viola by Telemann; Boccherini's Concerto in B-flat Major for Cello; and Haydn's Symphony No. 49 in F Major ("Passione").

Oct 10 The Smithsonian Chamber Players perform Vivaldi's Concerto in D Minor, Op. 3 No. 11; Marias' Suite from "Alcione"; Handel's Concerto Grosso in F Major, Op. 3 No. 4; and two works by Telemann.

Oct 17 Cellist Alexander Braginsky and pianist Tanya Remenikova perform Bloch's "Meditation Hebraique" for Cello and Piano; Schumann's Arabesque in C Major for Piano, Op. 18; Schubert's Sonata in A Major for Arpeggione and Piano, No. 4 in C Major, Op. 29; and Sonata in F Major for Cello and Piano, Op. 40 by Shostakovich.

Oct 24 Pianist Jorg Demus performs a program of works by Mozart, Schubert, Beethoven, Schumann, Mendelssohn, Brahms and Debussy.

Oct 31 The Saint Paul Chamber Orchestra performs the Dumbarton Oaks Concerto by Igor Stravinsky; Suite for Violin, Piano and Small Orchestra by Lou Harrison; Adagio in E-flat Major for Oboe and Strings by Tison Street; "Unanswered Questions" by Charles Ives; and "Trauermusik" by Paul Hindemith.

11:00 am The Sunday Show

A weekly program devoted to all aspects of the arts.

Comedy

The legendary comedy team of Bob and Ray bring their special wit and wisdom to The Sunday Show this month. Highlights include Dr. Darryl Deckster's expert discussion of the world's largest living lizard, the Komodo Dragon; and Ray's lengthy conversation with the president and recording secretary of The Slow Talkers of America. New routines include a soap opera spoof "Garish Summit."

Music

During October, The Sunday Show participates in Music Tour '82 celebrating 200 years of musical exchange between the United States and Netherlands:

Oct 3 Live from NPR studios in Washington

Oct 10 Live from Cincinnati's College Conservatory of Music

Oct 24 Minnesota's St. Olaf Choir celebrates Dutch Music

Drama

On October 31, a chilling Halloween special, "Sticks" takes listeners into a new realm of listening experience: 3-D Radio!

4:00 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

Oct 3 MOZART: Requiem in D Minor, K. 626

Oct 10 VERDI: String Quartet (arranged for string orchestra)

Oct 17 BEETHOVEN: VIOLIN Concerto in D, Op. 61

Oct 24 WHITE: Lamentations of Jeremiah.



The legendary comedy team of Bob Elliot (left) and Ray Goulding bring their special brand of wit and wisdom to National Public Radio's weekly arts showcase, THE SUNDAY SHOW, beginning Oct 3.

6:30 pm All Things Considered

The Weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Chicago Symphony Orchestra

Sir Georg Solti is Music Director of the 92nd season of concerts.

Production funded by Amoco.

Oct 3 Sir Georg Solti opens this year's season with a program devoted entirely to the music of Serge Prokofieff, including his *Classical Symphony* (Symphony No. 1 in D), Op. 25; Piano Concerto No. 3 in C, Op. 26; and excerpts from the ballet *Romeo and Juliet*, Op. 64.

Oct 10 Celebrating the centenary of Igor Stravinsky's birth, the *Symphony of Psalms* is performed under the direction of principal guest conductor Claudio Abbado. Featured in this contemporary choral classic is the Chicago Symphony Chorus, directed by Margaret Hillis. Tenor Francisco Araiza is soloist with the Orchestra and Chorus, joined by the Glen Ellyn Children's Chorus under the direction of Doreen Rao, in Berlioz's *Te Deum*, Op. 22.

Oct 17 The 100th birthday of Stravinsky and the 250th of Joseph Haydn are both commemorated as the Orchestra performs *Le Sacre du Printemps* (*The Rite of Spring*) by Stravinsky and Haydn's Mass No. 9 in D Minor (*Lord Nelson*) under the baton of guest conductor James Levine. The Soloists Marvis Martin, soprano; Isola Jones, mezzo-soprano; Phillip Creech, tenor; and John Cheek, bass. Margaret Hillis directs the Symphony Chorus.

Oct 24 Philippine piano virtuoso Cecile Licad (the first Leventritt Gold Medal Winner in ten years) is soloist in Tchaikovsky's Piano Concerto No. 1 in B-flat Minor, Op. 23. Also performed are Borodin's *Prince Igor* and Richard Strauss' tone poem, *Also Sprach Zarathustra*, Op. 30.

Oct 31 Eugene Ormandy conducts Brahms' *Academic Festival Overture*, Op. 80; Persichetti's Piano Concerto, Op. 90 featuring soloist James Dick; and Symphony No. 2 in D, Op. 73 by Brahms.

9:30 pm Ken Nordine's Word Jazz

10:00 pm Weekend Jazz

Swing, straight ahead, free bebop with host Zachari Brown.

2:00 am Sign-Off

Thank You to Our Program Underwriters

The KSOR Listeners Guild encourages members to write to businesses and corporations to express appreciation for their support of programs for which they provide funding.

Letters to those without addresses below may be sent in care of KSOR Development, 1250 Siskiyou Blvd., Ashland, OR 97520. The Development staff would also appreciate copies of your letters for underwriting files.

Blue Star Gallery

10 Guanajuato Way, Ashland
New Dimensions (Thur 4:00 pm)

Chevron U.S.A.

P.O. Box 4168
Portland, OR 97204
The San Francisco Opera (Sat 11:00 am)

Medford Steel &
Medford Blow Pipe
P.O. Box 2581

White City, OR 97503
Special Projects

Rare Earth

37 North Main, Ashland
410 East Main, Medford
211 S.W. G, Grants Pass
Jazz Album Preview (Fri 10:00 pm)

Tetra-Med

Medical Transcription Service,
Medford
New Dimensions (Thur 4:00 pm)

Amoco

The Chicago Symphony (Sun 7:30 pm)

A Company Called TRW

National Radio Theatre (Thur 9:00 pm)

Exxon

New York Philharmonic (Fri 8:00 pm)

PROGRAMS & SPECIALS AT A GLANCE



Holland Festival premiering Tuesday 7:00 p.m. celebrates the bicentennial of the birth of Johannes Brahms between the United States and the Netherlands. The Holland Festival concerts are devoted to American composers of the early 20th Century.

The Los Angeles Philharmonic, under the direction of Carlo Maria Giulini, performs in a concert of American music aired in the United States and Europe on Tuesday, October 18 at 12:30 p.m. (left). Itzhak Perlman, featured soloist.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridain	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridain	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Sunday Show	9:45 European Profiles	9:45 900 Seconds	9:45 BBK
4:00 Siskiyou Music Hall	10:00 First Concert	10:00 First Concert	10:00 First Concert
6:30 All Things Considered	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
7:30 Chicago Symphony	2:00 American Orchestras	2:00 Holland Festival	2:00 Salzburg Festival
9:30 Ken Nordine's Word Jazz	4:00 NPR Journal	4:00 NPR Journal	4:00 NPR Journal
10:00 Weekend Jazz	4:30 Spider's Web	4:30 Spider's Web	4:30 Spider's Web
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 Taj Mahal	9:00 Bloomsday on Broadway	9:00 Vinton
	9:30 Sherlock Holmes	10:00 Post Meridian	9:30 Talk
	10:00 The Blues		10:00 Post

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 olomatic relations
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 works from the

ELECTION '82 coverage continues in October with half-hour weekly reports of political issues, including campaign financing, the nuclear freeze movement, and special interest lobbying. Linda Wertheimer and Cokie Roberts lead a team of reporters for this program which airs each Monday at 6:30 p.m.

der the direction
 ive special to be
 on Monday,
 Perlman is the

Taylor Made Piano, Fridays at 4 p.m., features the works of more than 60 jazz pianists in a new series hosted by musicologist and jazz pianist Billy Taylor.

Wednesday	Thursday	Friday	Saturday
Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	10:00 Jazz Revisited
Newsreel	9:45 Veneration Gap	9:45 BBC World Report	10:30 Micrologus
Concert	10:00 First Concert	10:00 First Concert	11:00 San Francisco Opera
News	12:00 KSOR Concert	12:00 KSOR News	2:00 Studs Terkel Almanac
Salzburg Festival	12:00 KSOR News	2:00 Festival	3:00 Communique
Tradition	2:00 Quartessence II	4:00 Taylor Made Piano	3:30 Music Hall Debut
Web	4:00 New Dimensions	5:00 All Things Considered	4:00 Siskiyou Music Hall
ms	5:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 All Things Considered
dered	6:30 Siskiyou Music Hall	8:30 New York Philharmonic	7:30 Pickings
ou	7:30 Salzburg Festival	10:00 Jazz Album Preview	8:00 The Midnight Special
Hall	9:00 National Radio Theatre	10:45 Weekend Jazz	10:00 Jazz Alive!
ee Radio	10:00 Post Meridian		12:00 Weekend Jazz
tory			
Meridian			

MONDAY

*by name denotes composer's birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Classical music and jazz combined with features from "Morning Edition," plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

9:45 am European Profiles

10:00 am-2:00 pm First Concert

Your host is John Baxter.

Oct 4 BRAHMS: Symphony No. 2 in D, Op. 73

Oct 11 BRUCKNER: Symphony No. 9 in D Minor

Oct 18 ALKAN: Concerto for Solo Piano

***Oct 25** BIZET: Jeux D'Enfants

12:00 n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

12:30 pm Oct 18 ONLY A Live Special

The Los Angeles Philharmonic, under the direction of Carlo Maria Giulini performs works by Austrian composers, including Six Pieces, Op. 10, by Anton Webern; Violin Concerto by Alban Berg, featuring soloist Itzhak Perlman; and Symphony No. 9 in D Major by Anton Bruckner.

2:00 pm American Orchestras

Featuring The Pittsburgh Symphony Orchestra under the musical direction of Andre Previn.

Oct 4 Cellist Sharon Robinson is the soloist in a performance of Haydn's Symphony No. 35 in B-flat Major, and Concerto No. 1 in C Major for Cello and Orchestra; and Stravinsky's *Le Sacre du printemps* (*The Rite of Spring*). Conducted by David Atherton.

Oct 11 Pianist Charles Rosen is soloist performing Haydn's Concerto in D Major for Piano and Orchestra, Stravinsky's Symphonies of Wind Instruments; and Haydn's Mass No. 12 in B-flat Major, "Harmoniemesse" David Atherton, conductor; Robert Page directs the Mendelssohn Choir of Pittsburgh.

Oct 18 Performances of Smith's The Star

Spangled Banner (arr. Stravinsky); Variations on a theme by Haydn in B-flat Major, Op. 56a, by Brahms; Concerto in E-flat major for Two Pianos and Orchestra, K. 365; and Stravinsky's Suite from *The Firebird* (1945). Michael Lankester, conductor; Richard and John Conti-Guglia, duo-piano.

Oct 24 Music director Andre Previn takes the podium in Beethovenhalle, Bohn, West Germany to conduct Haydn's Symphony No. 88 in G Major; Mahler's Symphony No. 10 (Adagio only); and Tchaikovsky's Symphony No. 4 in F Minor, Op. 36.

4:00 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

Oct 4 The Computer as the Next Revolution A report on a controversial research center, funded by the French government, whose purpose is to initiate a major social revolution based on the personal computer.

Oct 11 TV Addicts An examination of TV addiction, and society and the industry reaction to the phenomenon.

Oct 18 Is It Fair Work? A look at the issues surrounding mandatory work relief programs.

Oct 25 Gentrification This program reports on New York's lower East Side and the conflict between real estate speculators and the residents of this diverse, ethnic community.



Women's views on current economic policies are the focus of "American Women: A Political Portrait."

4:30 pm Spider's Web

Stories of adventure for children and adults.

5:00 pm All Things Considered

Susan Stamberg and Stanford Ungar co-host this award-winning news magazine.

Oct 18-22 "American Women: A Political Portrait," a special series will examine the growing influence of women on such election issues as the economy, Social Security, and defense spending.

6:30 National Public Radio Election Specials

7:00 pm Siskiyou Music Hall

Oct 4 DVORAK: Piano Quintet in A, Op. 81

Oct 11 R. STRAUSS: Ein Heldenleben, Op. 40

Oct 18 BEETHOVEN: String Quartet No. 13 in B-flat, Op. 130

Oct 25 RAMEAU: Four Pieces for harpsichord

9:00 pm Taj Mahal

Oct 4 "The Blackmailer"

Oct 11 "The Hungry Stones"

Oct 18 "Lost Directions"

Oct 25 "This is Impossible" and "After the Storm"

9:30 pm The Adventures of Sherlock Holmes dramatizations of Sir Arthur Conal Doyle's short stories about the legendary sleuth Sherlock Holmes.

Oct 4 The Empty House Three years after the death of the master detective, Watson bumps into a man who follows him home --then turns out to be none other than Holmes himself!

Oct 11 The Valley of Fear (Part 1) Holmes investigates a coded warning of danger to a prominent citizen.

Oct 18 The Valley of Fear (Part 2) Holmes investigates a series of seemingly unrelated clues to solve a mysterious murder.

Oct 25 The Valley of Fear (Part 3) A stained slipper, a murder victim's mysterious past and Sherlock Holmes' investigative mind unravel the truth in this concluding episode.

10:00 pm The Blues

John Gaffey is your Monday Night host.

2:00 am Sign-Off



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T U E S D A Y

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.

10:00am First Concert

Oct 5 RIMSKY-KORSAKOV: Le Coq d'Or — Suite

***Oct 12** VAUGHN-WILLIAMS: Concerto for Two Pianos and Orchestra

Oct 19 C.P.E.BACH: Concerto in E-flat for oboe, strings and continuo

Oct 26 DVORAK: Symphony No. 1 in C Minor

12:00 n KSOR News

2:00 pm Holland Festival

These concerts celebrate the bicentennial of diplomatic relations between the United States and the Netherlands.

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Oct 5 The Schoenberg Ensemble performs Paul Hindemith's Die Serenaden, Op. 35; Sextet for String Quartet, Piano and Clarinet by Felix Petyrex; and String Quartet No. 1 (1918) by Arthur Schnabel.

Oct 11 "The American Fiddler" features works by Gruenberg, Alan Hovhannes, George Antheil, Henry Brant, and Aaron Copland.

Oct 18 "American Piano: A Crazy Quilt," features pianist Yvar Mikhashoff performing works by several composers including George Gershwin, Charles Ives and Charles Griffes.

Oct 25 "The American Percussion" features compositions of John Cage and Lou Harrison performed by the Percussion Ensemble of the Hague, plus two works by Elliot Carter performed by the Hilversum Radio Philharmonic Orchestra.

4:00 pm NPR Journal

A twice-weekly series of half-hour news and arts feature documentaries of in-depth analysis of breaking news stories, sound portraits and profiles of prominent figures in music, literature, politics and the arts.

Tuesday subjects to be announced.

4:30 pm Spider's Web

5:00 pm All Things Considered

6:30 pm Sisklyou Music Hall

Oct 5 GEMINIANI: The Enchanted Forest

Oct 12 J.S. BACH: Suite No. 2 in A Minor BWV 997

Oct 19 DVORAK: Symphony No. 9 in E Minor ("New World")

Oct 26 TELEMANN: Concerto in C for Recorder, Strings and Continuo

9:00 pm Bloomsday on Broadway

This 19-part series features dramatic readings of excerpts from Ulysses, by James Joyce. The Series is recorded before a live audience at Symphony Space in New York City.

10:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

W E D N E S D A Y

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Newsreel

10:00 am First Concert

***Oct 6** SZYMANOWSKY: Myths, Op.30

Oct 13 MOZART: Quntet for Horn and Strings in E-flat, K. 407

***Oct 20** IVES: Symphony No. 4

***Oct 27** PAGANINI: Violin Concerto No. 3 in E

12:00 n KSOR News

2:00 pm Salzburg Festival Recitals

A series of fall concerts from this international festival in Austria.

Oct 6 Heinrich Schiff, violincello, and Christian Zacharias, piano perform Beethoven's Sonata in A, Op. 69. Debussy's Sonata for Violincello and Piano; and Brahms' Sonata for Violincello and Piano in F, Op. 99.

Oct 13 The RIAS Sinfoniatta performs M. Haydn's Sinfonie in E-flat; Sinfonie in D, HV 1/73 "The Hunt" by J. Haydn; and Mozart's Haffner Serenade in D.

Oct 20 Tom Krause accompanied by pianist Irwin Gage, in a recital of the music of Sibelius, Duparc and Ravel.

Oct 27 A recital of Schubert's Goethe-Lieder by Herman Prey.

4:00 pm Horse Tradin'

A series of Ben Green's early years as a young cowboy and horse trader. Sometimes coming out on top and sometimes "getting took," Ben's adventures and the good-naturedly sly way he relates them make for good storytelling in the old cracker-barrell tradition. Read by Ron Martell of the Coyote Project, an Ashland theatre group. Stories taken from **Horse Tradin'**, **Some More Horse Tradin'** and **Wild Cow Tales** by Ben Green, used with permission of Alfred Knopf Co. New York. This series was originally produced by KUFM in Missoula Montana in 1978.

4:30 pm Spider's Web

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Oct 6 BARTOK: Sonata for Two Pianos and Percussion

Oct 13 MOZART: Sonata in D, K. 311

Oct 20 BRAHMS: Double Concerto in A Minor, Op. 102

Oct 27 J.S. BACH: Partita in D Minor for unaccompanied violin

9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaii vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian

2:00 am Sign-Off

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THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

Oct 7 BILLINGS: Selected Vocal works

Oct 14 IVES: Trio for Piano, Violin and Cello.

Oct 21 FRANCK: Prelude, Aria and Finale

Oct 28 PROKOFIEV: Piano Concerto No. 3 in C, Op. 26

12:00 n KSOR News

2:00 pm Quartessence

This 13-part series, celebrating the art of the string quartet, features the commentary of distinguished American cellist and composer Claus Adam, formerly of the Julliard String Quartet. Each program also features a "Quartessence Hall of Fame" with guest commentator Mortimer Frank discussing great string quartets of the past.

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Oct 7 The Audubon String Quartet performs Beethoven's String Quartet No. 6, Op. 18, No. 6; Charles Ives' String Quartet No. 1; and Mendelssohn's String Quartet, Op. 44, No. 3.

Oct 14 The Kronos Quartet performs String Quartet No. 1 by Frank Proto; String Quartet by Peter Schulthorpe; Five Movements for String Quartet by Anton Webern; and Quartet in F by Ravel.

KRONOS QUARTET



Oct 21 The RTE Academla String Quartet of Ireland performs Quartets in E-flat Major, Op. 125, No. 1 by Schubert; String Quartet by Frederick May; and String Quartet No. 5 by Bartok.

Oct 28 The Chicago Symphony String Quartet performs Haydn's String Quartet in G, No. 1; Ginastera's String Quartet No. 1 and Debussy's String Quartet in G.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by a grant from Tetra-Med Medical Transcription Service, Medford. Local transition funded by a grant from Blue Star Gallery, Ashland.

Oct 7 Free Associating Radio producer Ken Nordine, creator of "Word Jazz" and countless other radio and TV commercials in a flight of fancy.

Oct 14 Toward a Choiceful Future Paul Hawken and James Ogilvy, co-authors of *Seven Tomorrows: Seven Scenarios for the Eighties and Ninties*, address the future in a new way by focusing on our capacity for choice. They talk about logical changes that can be expected and how listeners can effect those changes by the choices made in the 1980's.

Oct 21 The Mother Goddess and Female Spirituality Charlene Spretnak explores the blending of holistic, post-patriarchal spirituality with new age political consciousness *vis-a-vis* spiritual power and the women's movement. Spretnak edits *The Politics of Women's Spirituality* and authored *Lost Goddesses of Early Greece*.

Oct 28 Undoing the Arms Race Former State Department official Arthur Cox, in *Russian Roulette: The Superpower Game*, talks about the U.S. and the U.S.S.R. and the present "Game plan," whereby computer error could lead to an accidental nuclear war--and offers strategy for avoiding holocaust with U.S.--Soviet negotiations as a key.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Oct 7 REGER: Sonata for Cello and piano Op. 116

Oct 14 JENCKS: Sonata No. 3 for Piano Op. 10

Oct 21 R. STRAUSS: Duet-Concertino for Clarinet, Bassoon and Strings

Oct 28 WAGNER: Prelude and Love-Death from "Tistan und Isolde"

7:00 pm Salzburg Festival 1982

A series of orchestral concerts from this international festival in Austria

Oct 7 Ralf Weikert conducts the Mozarteum Orchestra Salzburg in an all-Mozart program: Symphony in G, K. 110; Concerto for Violin and Orchestra in D, K. 211 featuring Thomas Christian as soloist; Concert arias featuring Anton Scharinger, bass; and Symphony in A, K. 201.

Oct 14 Neville Marriner conducts the Academy of St. Martin in the Fields performing Symphony in D, HVI/96, *Miracle*, by Haydn; Mozart's Concerto for Piano and Orchestra in C, KV 467, with Bruno Leonardo Gelber, soloist; and Symphony No. 4 in A, Op. 90, *Italian*, by Mendelssohn.

Oct 21 Gerhard Wimberger conducts the Mozarteum Orchestra Salzburg in an all-Mozart program of Adagio and Fugure in C Minor, K. 516; Concerto for Flute and Orchestra in D, K. 311, Wurlfang Schulz, tenor; and Symphony in D, K. 504, *Prague*.

Oct 28 Theodor Guschlbauer conducts the Mozarteum Orchestra Salzburg performing three Mozart works: Six German Dances, K. 567; March in D, K. 237; Serenade in D, K. 203, *Colloredo*; and Zimmerman's *Songerie pour Orchestre de Chambre*.

9:00 pm The National Radio Theatre of Chicago The Peabody Award-winning National Radio Theatre of Chicago presents a series of contemporary and classic dramas.

Funded by A Company Called TRW

Oct 7 Cyrano De Bergerac, Part 1 Tony Award winner Len Cariou and Roberta Maxwell star in the romantic adventure by Edmond Rostand, in this adaptation co-produced with the Canadian Broadcasting Corporation. The play concerns the poet/soldier with a long nose who loves the fair Roxanne from afar and fights his famous duel in rhyme.

Oct 14 Cyrano De Bergerac Part 2

Oct 21 To be announced

Oct 28 To be announced

10:01 pm Post Meridian



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FRIDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

Oct 1 DUKAS: Piano Sonata

Oct 8 MOZART: Serenade No. 7 in D, K. 250

Oct 15 DEBUSSY: Sonata for Flute, Viola and Harp

Oct 22 LISZT: Piano Sonata in B Minor

Oct 29 MAHLER: Symphony No. 2 ("Resurrection")

10:00 am Oct 8 ONLY: CHICAGO SYMPHONY SPECIAL Pianist Rudolph Serkin is the featured soloist with the Chicago Symphony Orchestra in a performance of Francis

Minor, Op. 48, No. 1; No. 14 in F-sharp Minor, Op. 48, No. 2; and Sonata No. 3 in B Minor, Op. 58.

Oct 15 Yevgeny Mravinsky conducts the Leningrad Philharmonic Orchestra in an all-Prokofiev program of excerpts from the ballet *Romeo and Juliet*, Op. 64; and Symphony No. 6 in E-flat Minor, Op. 111.

Oct 22 Lynn Harell, cello and James Levine, piano, perform an all-Beethoven program of Sonata No. 1 in F, Op. 5, No. 1; Sonata No. 2 in G Minor, Op. 5, No. 2; and Sonata No. 3 in A, Op. 69.

Oct 29 Eugene Jochum conducts the Vienna Symphony Orchestra in an all-Haydn program of Symphony No. 93 in D; Symphony No. 94 in G (Surprise); and Symphony No. 95 in C Minor.

4:00 pm The Black Cats Jump

Oct 1 The Final program in this series.

TAYLOR MADE PIANO

A JAZZ HISTORY WITH DR. BILLY TAYLOR

FROM NATIONAL PUBLIC RADIO

Scott Key's "The Star Spangled Banner"; Six Pieces for Orchestra, Op. 6, by Webern; Beethoven's Piano Concerto No. 3 in C Minor, Op. 37; and "Symphonie Fantastique," Op. 14a, by Berlioz.

12:00 n KSOR News

2:00 pm Best of Festivals

A series of concerts from the Vienna, Salzburg and Bregenz Festivals. The October programs are from the Vienna Festival.

Oct. 1 Violinist Itzhak Perlman performs with the Vienna Philharmonic Orchestra, conducted by James Levine, in an all-Mozart program of *La Clemenza di Tito* Overture, K. 621; Violin Concerto No. 5 in A, K. 219 (*Turkish*); and Serenade No. 9 in D, K. 320 (*Posthorn*).

Oct 8 Pianist Maurizio performs Schuman's *Symphonic Etudes*, Op. 13; and three works by Chopin: Scherzo No. 3 in C-sharp Minor, Op. 39; Nocturnes No. 13 in C 26/ KSOR GUIDE/ OCT 1982

4:00 pm Taylor Made Piano: A Jazz History with Dr. Billy Taylor

A 13-part series of one-hour programs tracing the evolution of jazz--America's own classical music--with commentary by host Billy Taylor and vintage recordings of more than 60 jazz pianists.

Oct 8 What Is Jazz Host Billy Taylor explains why jazz is America's classical music with vintage recordings by Oscar Peterson, Art Tatum and Bud Powell.

Oct 15 African Roots to Early Ragtime This program traces the development of jazz from African tribal music, 19th century work songs, and spirituals, to the ragtime piano of Scott Joplin and Jelly Roll Morton.

Oct 22 Ragtime Stride Vintage recordings by Willie "The Lion" Smith, Fats Waller and James P. Johnson highlight this program on the golden age of Harlem piano.

Oct 29 Blues/Boogie From Kansas City to Chicago, blues and boogie woogie piano are brought into focus through recordings by

Mary Lou Williams, Count Basie, Earl Hines and Pinetop Smith.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Oct 1 BRAHMS: Symphony No. 3 in F, Op. 90

Oct 8 KHACHATURIAN: Piano Concerto (1936)

Oct 15 BOCCHERINI: String Quintet No. 1 in C Minor, Op. 37

Oct 22 DELIUS: Appalachia

Oct 29 MOZART: Cassation No. 1 in G, K. 63

8:00 pm New York Philharmonic

Oct 1 Zubin Mehta conducts Brahms' Variations on a Theme by Haydn, Op. 56a; Hindemith's Konzert Music for Band, Op. 41; Prokofiev's Violin Concerto No. 1 in D, Op. 19, and Violin Concerto No. 2 in G, Op. 63, featuring Isaac Stern as soloist.

Oct 8 Thomas Stacy, English Horn is featured in a performance of Donizetti's English Horn Concertino in G. Also Symphony No. 41 in C, K. 551, "Jupiter"; and Brahms' Symphony No. 3 in F, Op. 90. Zubin Mehta conducts.

Oct 15 Zubin Mehta conducts a performance of Vivaldi's The Seasons: Spring; Britten's Cantata Misericordium; and Mozart's Requiem, K. 262.

Oct 22 Joaquin Achucorro, piano and harpsichord, and Charles Rex, Violin perform with the Philharmonic in Vivaldi's The Seasons: Summer; Concerto in D for Harpsichord by DeFalla; The Four Temperaments by Hindemith; and Stravinsky's Suites 1 & 2 for Small Orchestra. Zubin Mehta conducting.

Oct 29 Jorge Bolet, piano, and Charles Rex, violin, are featured soloists in a performance of Vivaldi's The Four Seasons: Autumn; Romantic Piano Concerto by Marx; and Beethoven's Symphony No. 6 in F, Op. 68 (*Pastoral*).

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided by Rare Earth Ashland.

10:45 pm Weekend Jazz

Your Friday night host is Betty Huck.

2:00 am Sign-Off

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the **KSOR Listeners Guild**. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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SATURDAY

*by date denotes composer's birthdate

7:00 am Ante Meridian

10:00 am Dolby Alignment Tone

10:01 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Oct 2 All Star Groups featuring Joe Venuti, Gene Krupa and Oscar Pettiford

Oct 9 One More Time with Benny Goodman, Red Nichols and Wingy Manone featured in different recordings of the same song.

Oct 16 Ellington Plays Others featuring the Duke and His Orchestra playing other composers' music.

Oct 23 Sideman Salutes with songs like "Flying Hawk" and "Pee Wee Squawks," named for such sidemen as Coleman Hawkins and Pee Wee Russell.

Oct 30 World War II with blues, jazz and big band recordings associated with World War II, such as "Pearl Harbor Blues," "Jeep Jockey Jump" and "Victory Stride."

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am The San Francisco Opera

The San Francisco Opera's sixth broadcast season continues.

Production made possible by a grant from Chevron U.S.A.

Oct 2 Actor/Comedian Eddie Albert makes his operatic debut as the 120-year-old Emperor Altoum in Puccini's **Turandot**, with **Linda Kelm** in the title role.

Oct 9 Nabucco Sung in Italian, this Verdi opera is conducted by Kurt Herbert Adler, directed by Gerald Freedman, and features Angeles Gulin, Susan Quittmeyer and Matteo Manuguerra.

Please note that the October 16 broadcast begins at 10:30 a.m.

Oct 16 LeNozze di Figaro Helena Doese, Lucia Popp and Faith Esham perform in this Mozart opera conducted by Silvio Varviso. Sonja Frisell, director.

Oct 23 La Coerentola Marilyn Horne is principal Rossini's opera conducted by Mario Bernardi, directed by Jean-Pierre Ponnelle. Sung in Italian.

Oct 30 Dialogues of the Carmelites featuring Leontyne Price, Poulenc's opera is sung in English. Henry Lewis, conductor; John Dexter, director.

2:00 pm Studs Terkel

Actor, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

3:00 Communiqué

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well known journalists.

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4:00 pm Siskiyou Music Hall

Oct 2 HENSELT: Piano Concerto in F Minor, Op. 16

***Oct 9** SAINT-SAENS: Carnival of the Animals

Oct 16 BUCK: Grand Sonata in E-flat, Op. 22

Oct 23 SCHUMANN: Humoreske, Op. 20

Oct 30 SCHOENBERG: Kammer-symphonie, Op. 9

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8:00 pm The Midnight Special

The program revolves around a theme and includes bluegrass, folk, jazz and other styles of music.

8:00 pm Oct 2 ONLY Jazz Alive -- "A Fifth Anniversary Special"

This four-hour special celebrating the JAZZ ALIVE! fifth anniversary features some of the series' most memorable moments. This is Dr. Billy Taylor's last time as host of Jazz Alive.

10:00 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad.

Oct 9 This program, a special tribute to the late Thelonius Monk, features performances by Benny Harris, Anthony Davis and many more.

Oct 16 Hubert Laws, Freddie Hubbard, Stanley Turrentine and Charles Neville are featured leading their contemporary groups at the 1982 New Orleans Jazz and Heritage Festival.

Oct 23 This program features highlights of the 1981 San Francisco International Jazz Festival, including performances by the Modern Jazz Quartet, pianist Dave Brubeck and vocalist Bobby McFerrin.

Oct 30 Mel Torme, Gerry Mulligan and George Shearing combine forces in a stirring Carnegie Hall concert from the 1982 Kool Jazz Festival

12:00 m Weekend Jazz

2:00 am Sign-Off



BEFORE



AFTER

Actor/Comedian Eddie Albert makes his operatic debut as the 120-year-old Emporor Altoum in THE SAN FRANCISCO OPERA production of Puccini's magnificent "Turandot."

THE SAN FRANCISCO OPERA

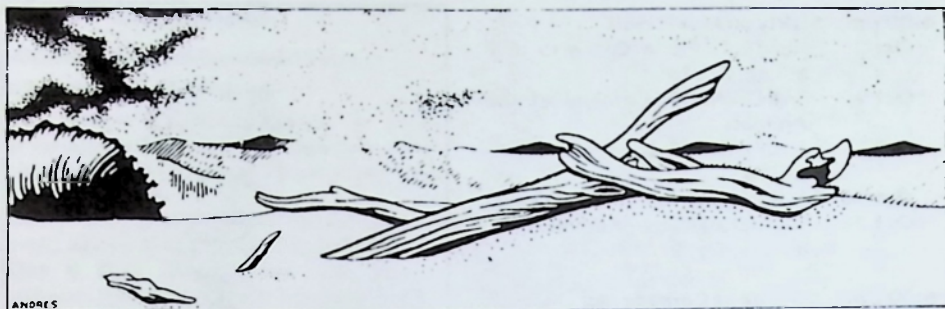
60th Season

Terence A. McEwen, General Director

From National Public Radio

Saturdays at 11 a.m.

PROSE AND POETRY



We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

Marjorie Jackson

Marjorie Jackson, of Ashland, co-authored a book of poetry published in 1975 and writes lyrics for music composed by her jazz-musician husband. She is working on her second book of poetry.

The Fields of Love

O, Love, your fields lie unattended,
And no one ventures to the work at hand.
None go to gather in your grain
And no one toils among your vines
Nor chooses to reclaim your wild terrain.

When you are gone, your fields
Laid bare by the fox and swine,
Will you harrow us with famine
In our barren hearts? Will we
Long for your bread and wine?

Marjorie Jackson

Ingrid Wendt

Ingrid Wendt, author of *Moving the House* (BOA Editions) and *In Her Own Image: Women Working in the Arts*, sends these poems from the Lawrence Ranch in New Mexico where she is writing this summer as winner of the 1982 D.H. Lawrence Fellowship. The fellowship is awarded annually by the University of New Mexico to a writer with "great promise of enhancing the life of contemporary letters." She lives in Eugene.

Fantasia For Summer Vacation

Cacaphonous classroom, the forest this morning
must have a sub, you can tell
they're out of control: Pine Siskin

quick as inspiration, skipping the tips
of wild roses like notes
passing, flitting, a fidget of right answers
Towhee always trills first.

Oooh, oooh, Dove admires, Nuthatch cracking
bark like knuckles, like impatient pencils
pretending desks into snare drums.

No order anywhere. Everyone out of turn.
Flycatcher popping up Me? Me? in-
interrupting Robin, cock-sure, determined
to have you wrong: Look! Oh-oh-oh-oh-oh! Look!

Why? Why? Scrub jay writes on the sky, chalk
on edge, scraping, incredulous: though he speaks
for them all, no one will come his way.

Off in the meadow fresh as a staff room, Rabbit
nods in lupine, ears tuned in like intercoms,
what's there to say?

Shh! Shh! Wind, fierce prinicpal, is
chasing them all back home.

Ingrid Wendt
July, 1982

The House on Douglas Street: A Map

Here is the house on Douglas Street

Here is the willow they planted in back of the neighbors
behind the house on Douglas Street

Here is the pear tree the father once picked
the bat in; the apple, too small for climbing;
fruit too wormy for eating; in front of the willow
behind the house on Douglas Street

Here, the two other apples, hammock between—tempting
the children to go alley-oop-over, pulling the rope
all the way to concussion—the mother, pregnant,
thinking she held death in her arms, green
as the apples, the pear, the willow she wasn't
aware of behind the house on Douglas Street

Here is the cherry, no branches for climbing, looming
over the playhouse, the mint in the garden, petunias,
the blanket after supper spread on the grass, the father
ready to catch the girl—each time on the ladder higher,
higher than the apple, the pear, the willow, small
below, behind the house on Douglas Street

And the plums no one ate—no one
but the wheels of the car picked up—
they don't count

And the apples in front the girl picked up
for 10 cents a bushel, the honor of helping—smashed,
wormy, too close to grave conclusions—they
don't count

But oh, the cherry south of her window,
its branches the squirrel—not knowing she watched—
came close in; cherry the rope swing hung in;

cherry Barbara fell out of;

here, the cherry she'd eat in all afternoon:
around her,
for her,
fruit endless as morning cartoons;

trees outside her second-floor window in spring
she couldn't see through, blossoms becoming
clouds the Baltimore Oriole built a nest in,
sunset flashing all

childhood long, all
around the house on Douglas Street.

Ingrid Wendt
July, 1982

Hillary Varaday

Hillary Varaday, of Ashland, writes filmscripts and lectures on script writing at S.O.S.C. She has poetry anthologized in *Golden Horses: Poetry for a New Civilization*.

Waka

Here the Spring flower
says in sunshine colour, "Shine"
for the cold history
lies dormant in memory's shroud
and I sing upon its grave

Hillary Varaday

A Life in Jazz

continued from page 5

president of the National Association of Recording Arts and Sciences. Taylor is also a member of the boards of the Rockefeller Foundation; the American Society of Composers, Authors and Publishers; Creative Artists Public Service; the Newport Jazz Festival; and the New York Repertory Company.

For his outstanding contributions to music and education, Taylor has received numerous honors. Mayor Marion Barry and the City Council of Washington, D.C., proclaimed Oct. 10, 1981 "Billy Taylor Day." That same year, he received the New

York City Mayor's Award of Honor for Art and Culture. Prior to that, he was named 1979 Man-of-the-Year by the National Association of Jazz Educators.

The author of 12 books on jazz and jazz piano, Taylor's latest, "Jazz Piano: A Jazz History" (William C. Brown Company Publishers), will be available in September 1982.

Dr. Taylor's talents and dedication to the arts were aptly summarized by New York Times critic John Wilson, who wrote, "Taylor has the happiest of combinations: technique, taste, and imagination."

KSOR Review

continued from page 9

things becomes accepted in the reading, and it is through the awareness of such little things as grasshoppers that one is led to realize the dynamic force inherent in pebble, rock and stone.

This book will absorb you, but unlike other great works of literature, you will not read it at every opportunity. You will put it down deliberately. You must have time to absorb, to reflect, to internalize the sense and emotion of the lives you share before you can once again join the Mahto band on their journey.

A word of caution: many modern-day Indians speak against this book. I find this sad. It is not for me to say this book is "The Truth About Indians", but I do find it a total revelation. Though brutally honest about the ways of warriors, though without apology for what we today would call "male chauvinism", though it reveals a political nature not unlike that of present-day whites, it is nonetheless a totally sensuous view of an extremely refined way of life. It is, despite the criticism, a chronology of Indian life before the white man that might otherwise been lost.

At the end of his introduction, Chunksa Yuha cites the author as the one who built "this bridge". It is indeed a bridge to an understanding, and a consciousness, of a people who still, in my mind, offer insights into the nature of life on this planet that remain our best hope. It is now for us, and them, to cross that bridge.

Help Wanted

Answer phones
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482-6301

Volunteer today for
November Marathon

Jack Duggan is a mountain-dwelling mystic who aspires to Indian spirituality. He is also the host of Ante Meridian each Sunday morning on KSOR. He reports that Hanta Yo is being developed for a movie.

ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 770-1010, or visit at 107 East main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 a.m. and noon.

1

and 2 **The State Ballet of Oregon** performing Hamlet, Schumann's Symphony No. 2, Ravel's Bolero, Salome, and Adagio Spinato in the Dorothy Stolp Theatre of the Theatre Arts Building on the Southern Oregon State College campus, Ashland, 8:15 p.m. (503) 482-4789

and 2 **Play — "A Couple of White Chicks Sitting Around Talking,"** at the Little Theatre on the Bay, Sherman and Washington Streets North Bend. Curtain 8:00 p.m. (503) 756-4336 or 888-4794

and 2; 8 and 9 **Drama — "Artichoke,"** Scott Valley Theatre Company and Siskiyou Performing Arts Center, at the Fort Jones Community Center, Yreka. Curtain 8:00 p.m. Reservations (916) 467-5422 or 842-5442.

thru 30 **Poetry Contest.** Siskiyou County residents may submit one or two poems about favorite Siskiyou County city or town. Winners published in newspapers and KSOR Guide Siskiyou Arts Council, c/o Bob Marshall, 310 North Oregon, Yreka, CA 96097

thru 24 **Recent paintings** by Tom Byrne. Blue Star Gallery, 10 Guajuato Way, Ashland, Tue-Sun 11-6 p.m. (503) 488-2562

thru 30 **"Aging Faces"** sculpture by Jeffery Bernard, and photography by Chris Briscoe. Hanson Howard Galleries, 505 Siskiyou Blvd. Ashland. (503) 488-2562

thru 16 **Works of Art from Southern Oregon** private collections, Museum Collection, Grants Pass Museum of Art, Riverside Park, Grants Pass

thru 31 **Harvest Show** featuring Douglas County Artists and craftsmen Umpqua Valley Arts Center, 1624 W. Harvard, Roseburg (503) 672-2532

2 **Children's Art Classes** begin: Saturday mornings of Pottery, Weaving Drawing & Printmaking. Umpqua Valley Arts Center, 1624 W. Harvard, Roseburg (503) 672-2532

thru 31 **L.A.'s Ruth Snyder, Watercolor & Gouache**, plus large acrylic canvases of nature and solitude Coos Art Museum 515 Market Street Coos Bay. Reception, Oct 2, 1:00-4:00 p.m. with roving commentary by Snyder. (503) 267-3901

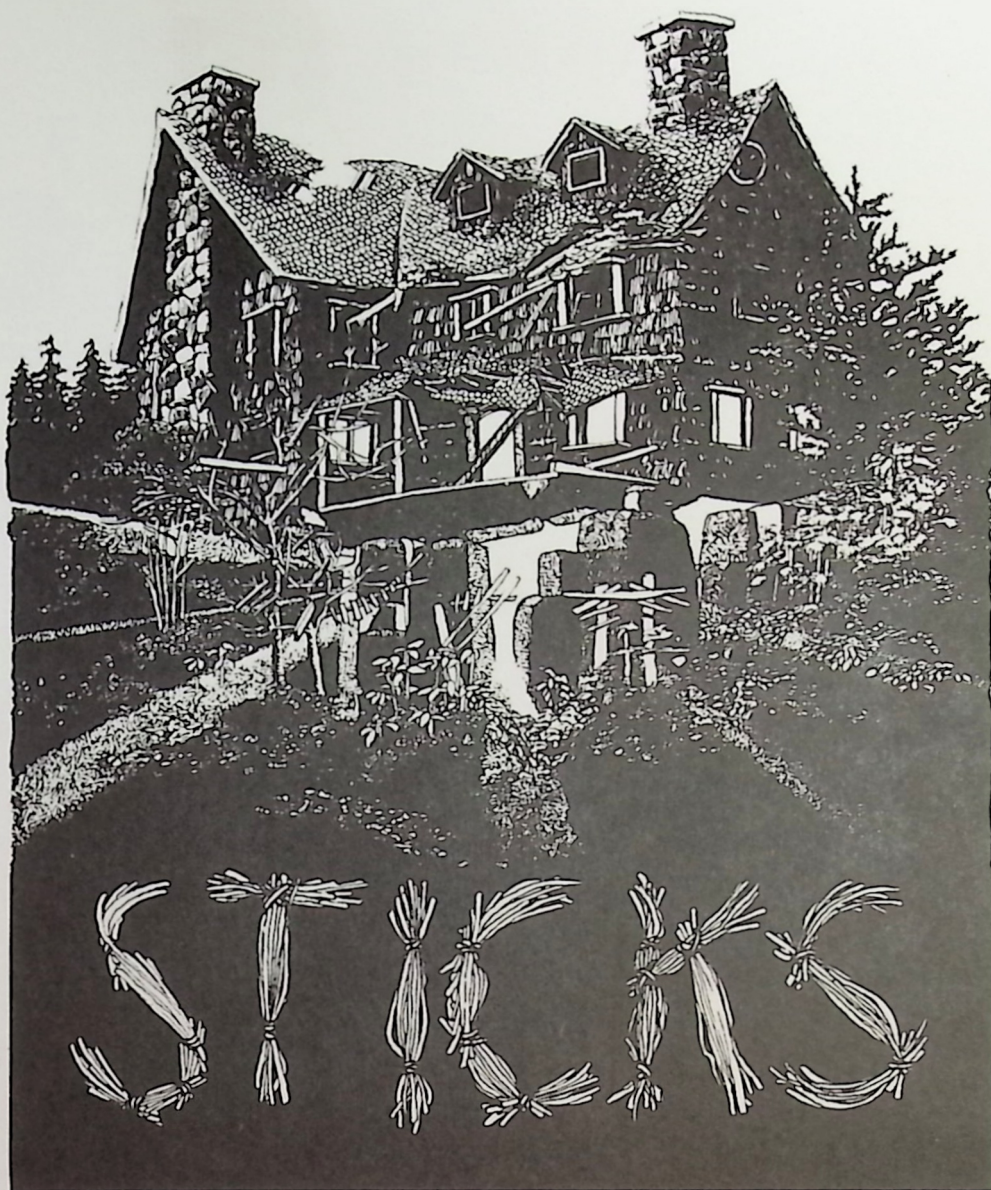
3 thru 28 **Flower Cloths: Art of the Hmong** (Appliqued and embroidered textiles by Hmong women recently immigrated to Oregon), Umpqua Valley Arts Center, 1624 W. Harvard, Roseburg. Sat 11 am-4 pm; Sun 11 am-3 pm. (503) 672-2532

4 **Southern Oregon Photographic Association Meeting**, Photography program & color slide contest. Red Cross Building, 60 Hawthorne, Medford. 8 pm (503) 779-8421

5 thru 7; 12 thru 14; and 19 thru 21 **Drama "Cold Storage,"** by Ashland Resident Theatre, in the Mark Antony Ballroom 8:00 p.m.

- 5 **Rogue Valley Symphony Orchestra** Yair Strauss conducting *Scenes de Balley*, Op. 52, by Glazounov; Tchaikovsky's *Swan Lake Suite*; and Gershwin's *Porgy and Bess Suite*. **Grants Pass** (503) 482-6353
- 7 **The Rogue Valley Symphony Orchestra** (see previous listing for program) **Recital hall, Music Building, Southern Oregon State College, Ashland.** (503) 482-6353
- 8 thru 29 **Tapestry Collage** by **Helen Wilson.** **Rogue Gallery 8th & Bartlett, Medford.** **Reception Oct 7, 5-7 pm.** (503) 772-8118
- & 9 **Belly Dance Special,** **Little Theatre on the Bay, Sherman & Washington Streets, North Bend.** **8 pm** (503) 756-4336 or 888-4794
- & 9 **Drama "Artichoke"** by **Scott Valley Theatre Company and Siskiyou Performing Arts Center, Ft. Jones Community Center, Yreka** **Curtain 8 pm.** **Reservations (916) 467-5422 or 842 5442**
- 9 **"The Influence of Pioneer Women in Jackson County"** by **Jacksonville Museum Performers.** **Narration and Photo Slide correlation by Dr. Edwin Bingham of University of Oregon.** **First United Methodist Church, North Main & Laurel, Ashland.** **7:30 pm**
- 10 **The Rogue Valley Symphony Orchestra** (see Oct 7 for program), **Medford.** (503) 482-6353
- 15 and 16; 22 and 23 **Drama "Artichoke"** by **Siskiyou Performing Arts and Scott Valley Theatre Company, Siskiyou Performing Arts Center, 315 Yreka Street Yreka.** **Curtain 8 pm.** **Reservations (916) 842-5442**
- and 16; 21-24; 29-31 **"Plutonium Soup,"** original political satire, **On Broadway Theatre, 226 S. Broadway, Coos Bay.** **Curtain 8 pm.** **Reservations (503) 269-2501**
- 16 **"The Influence of Pioneer Women in Jackson County"** by **Jacksonville Museum Performers.** **Narration & Photo Slide correlation by Dr. Edwin R. Bingham of the University of Oregon.** **Senior Center, 510 East Main, Medford.** **7:30 pm.** (503) 899-1847
- 19 thru Nov 6 **Northwest Painters: 1935-1975** from various northwest art museums & private collections. **Grants Pass Museum of Art, Riverside Park, Grants Pass.** (503) 479-3290
- 22 and 23 **Drama "Artichoke"** by **Siskiyou Performing Arts Center and Scott Valley Theatre Company, Siskiyou Performing Arts Center, 315 Yreka Street, Yreka.** **Curtain 8 pm.** **Reservations, (916) 842-5442**
- 22 thru 24; 29-31 **"Plutonium Soup** original political satire, **On Broadway Theatre, 226 Broadway, Coos Bay.** **Curtain 8 pm.** **Reservations (503) 269-2501**
- 30 **Reception for Fine Arts Exhibition artists.** **5-7 pm, Coos Art Museum 515 Market Ave., Coos Bay** (503) 267-3901

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.



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Business Lunch in the Lounge . . . 11-2, first martini included, 37 minutes in & out or we buy.

Champagne Brunch . . . every Sunday 10-2, served in the dining room.

Mama Rose's Prime Rib Special . . . Tues.-Sat. 5-9 p.m., full course dinner including soup or salad, in the dining room.

"Cold Storage" . . . A play by Ronald Ribman, produced by A.R.T. \$4. Tues.-Thurs. Oct. 5, 6, 7, - 12, 13, 14, - 19, 20, 21.

Halloween Oct. 31 . . . Ashland's 3rd Annual Halloween Masquerade Ball. **Happy Hour** 2-6, 2 well drinks for the price of one. **Mama Rose's Prime Rib Special** in the dining room from 5 to 9. \$7.95.

Costume Ball 9-close. Dance to the music of **Night Shift**. Adv. tickets \$5. Midnight extravaganza, best costume awards, prizes.

Happy Hour . . . daily 4:30 to 6:30, 2 well drinks for the price of one.

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